

# CLEVELAND ART



COVER

**Walking Man I**

1960. Alberto Giacometti  
(Swiss, 1901–1966). Bronze;  
180.5 x 27 x 97 cm.  
Fondation Giacometti.  
© Succession Alberto  
Giacometti / ADAGP, Paris,  
2022

Dear Members,

In this first issue of the new year, it seems only appropriate that I take the opportunity to extend my appreciation for your support in 2021, which—despite the ongoing challenges posed by the pandemic—was in many ways one of the most successful years we have had in recent memory. Not only did we celebrate the opening of our Community Arts Center on the near west side, but we also completed major reinstallations of our contemporary and Islamic art galleries and inaugurated the groundbreaking exhibition *Revealing Krishna: Journey to Cambodia's Sacred Mountain*. I invite you to explore the museum's new and reimagined spaces to uncover fresh perspectives on art history.

March 12 marks the opening of another major new exhibition, *Alberto Giacometti: Toward the Ultimate Figure*. Co-organized with the Fondation Giacometti in Paris, this is the CMA's first exhibition on Giacometti's work in nearly half a century. With a spotlight on the Swiss artist's major achievements of the postwar years, the exhibition examines his unique concern with the human figure. The show presents 60 sculptures, paintings, and drawings, including such masterpieces as *The Nose* and *Walking Man I*. In this issue, a close look at a group of busts of his brother Diego offers insight into the artist's creative process.

In February we opened *Currents and Constellations: Black Art in Focus*, which features seminal works by major Black artists, juxtaposed with significant contributions by emerging names. Works from our own holdings are compellingly installed with a few choice loans both in the Julia and Larry Pollock Focus Gallery and in the galleries dedicated to our permanent collection. An interpretive guide is available to help visitors navigate the museum and discover these exciting works.

I am also pleased to mention a third new exhibition, in the Arlene M. and Arthur S. Holden Textile Gallery: *Cycles of Life: The Four Seasons Tapestries*. This offers a rare look at a complete set of tapestries from our collection that have not been displayed since 1953 because of their fragile condition. Each tapestry depicts seasonal activities: fishing and gardening (*Spring*), grain harvesting (*Summer*), wine making (*Autumn*), and ice skating (*Winter*). Case Western Reserve University students in our joint program in art history assisted in the research for this exhibition. On page 22, we take you behind the scenes to our textile conservation lab.

We welcome two new members of our board of trustees: Rebecca Heller, who is also a trustee of University Hospitals' Rainbow Foundation and the Jewish Federation of Cleveland; and John Sauerland, CFO of Progressive Corporation. Their passion for the community will help us to advance our mission and achieve the goals of our strategic and diversity, equity, and inclusion plans.

Our work would not be possible without you—our members and supporters—and I offer my sincere thanks to those who contributed to the annual fund last year. I very much look forward to seeing you soon.

With gratitude and every good wish,



William M. Griswold  
Director and President

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## IN THIS ISSUE



4

### **Giacometti in Cleveland**

Explore the seminal artist's search for the ultimate figure



8

### **Exhibition Schedule**

A helpful list to plan your next visit



10

### **Giacometti's Process**

Refine, rework, repeat



12

### **Currents and Constellations**

A universe of ideas



16

### **Finding Connections**

Comparison as an interpretive learning tool



18

### **Cycles of Life**

Celebrating the four seasons



22

### **Behind the Scenes**

A day in the textile conservation lab



24

### **Spiral Jetty**

A new acquisition debuts in the Video Project Room



26

### **Member and Donor Events**

A preview of CMA events

**CMA Thinker: New on the Blog**

27

**Supporter Story**

32

**New Trustees**

33

**Performing Arts**

34



# Alberto Giacometti in Cleveland

Explore the seminal artist's search for the ultimate figure

**William H. Robinson**

Senior Curator of Modern Art



**Alberto Giacometti in His Studio** 1957. Robert Doisneau (French, 1912–1994). Gelatin silver print; 23.5 x 30.5 cm. Archives, Fondation Giacometti. © Robert DOISNEAU / GAMMA RAPHO

## EXHIBITION

### Alberto Giacometti: Toward the Ultimate Figure

March 12–June 12

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Hall

The Cleveland Museum of Art is the opening venue for the large touring exhibition *Alberto Giacometti: Toward the Ultimate Figure*. Widely acclaimed as one of the most important artists of the 20th century, Giacometti reasserted the validity of the figure and figural representation at a time when abstract art had become dominant in the international art world. His works also became associated with existentialism, a philosophy that questions the nature of the human condition. To many, Giacometti's emaciated figures—pervaded by feelings of alienation, fear, insignificance, and uncertainty—embodied the psychological complexities of the Cold War era that followed in the wake of World War II. Stripped to essentials, compressed and flattened as if eroded by air, these fragile beings presented themselves as expressions of a deep crisis facing art and humanity.

Co-organized by the Cleveland Museum of Art and the Fondation Giacometti in Paris, *Alberto*

*Giacometti* draws on the deep resources of the artist's personal collection preserved under the guidance of his wife, Annette. The exhibition combines sculptures, paintings, and drawings to examine a central, animating aspect of Giacometti's oeuvre: his extraordinary, singular concern with the human figure. The elongation of an elemental body, its placement in space, and its relationship with the base are among the issues he confronted in trying to solve essential questions for modern sculpture in his continuous struggle with matter. The exhibition also explores the enduring tension between abstraction and representation in Giacometti's art. Attention is given to his engagement with the literary world and the origins of his reputation as one of the seminal artists of his time.

Giacometti grew up in Stampa, a small village in the Italian-speaking section of Switzerland. His father, Giovanni Giacometti (1868–1933), was a

**The Nose** 1947–49.

Alberto Giacometti (Swiss, 1901–1966). Bronze, painted metal, cotton rope; 80.9 x 70.5 x 40.6 cm. Fondation Giacometti. © Succession Alberto Giacometti / ADAGP, Paris, 2022



distinguished Post-Impressionist painter who had studied in Munich and Paris. Giovanni's eldest son, Alberto began drawing and painting as a child. He made his first sculptures in his father's studio at age 13. After briefly attending art schools in Geneva, he moved to Paris in 1922 to study with sculptor Antoine Bourdelle, a former pupil of Auguste Rodin. He discovered African art and Cubism in the mid-1920s and for a while explored abstract figures.

Giacometti joined the Surrealist movement in 1929, but broke with them in 1935 after being harshly criticized by their leader, André Breton, over his decision to return to working from live models. Undeterred by Breton's rebuke, Giacometti continued to focus on figural representation, often starting with models posed in his studio, but obsessively repeating the same figure as he moved toward the thin, attenuated sculptures of the late 1940s. "I made and remade the same

heads for months, every day, in every size," he wrote in a letter of 1947, "eliminating little by little everything that would not work until I arrived at a single head, the key to all the others, and I worked on the figures in the same way."<sup>1</sup>

*The Nose* is a fundamental work in Giacometti's pivot toward the expressively distorted and elongated figures of the late 1940s, many depicted trapped in a metal cage. This frightening sculpture was inspired by a combination of real events, dreams, and hallucinations. A key moment was the death of a man who lived in an adjoining room in the little house he rented in Montparnasse. Giacometti recalled the shock of seeing the corpse stretched out on the bed at 3:00 a.m., the belly swollen, the head flung back, the mouth open, the nose appearing to grow as the skin receded. Giacometti translated his memories into a terrifying image of a head suspended from a rope hanging from a cage. "Never had any corpse

**Three Men Walking** 1948.  
Alberto Giacometti. Bronze;  
72 x 32.7 x 34.1 cm.  
Fondation Giacometti.  
© Succession Alberto  
Giacometti / ADAGP, Paris,  
2022



seemed to me so non-existent, pathetic remains to be tossed into the gutter like a dead cat,” the artist observed. “I screamed in terror, as if I had just crossed a threshold, as if I were entering a totally unknown world.”<sup>2</sup> It is not clear if the gaping mouth in the sculpture is screaming in agony or laughing with a comic shriek. Perhaps the sculpture’s most striking feature is how the grotesquely elongated nose is the only part of the head to extend beyond the cage. Hanging precariously from a rope, the head can sway with air currents, but not far enough to escape its prison. Trapped between potential movement and stasis, the head exists in a perpetual state of ambiguity, its delicate nose subject to potential damage or destruction by outside forces. The pitiful man can only laugh or scream at his fate.

In the late 1940s, Giacometti began combining his elongated figures into multiple, group compositions. *Three Men Walking* of 1948 depicts several figures moving through an empty space or city square, each in a separate direction, isolated and disconnected from one another. “In the street people astound and interest me more than any sculpture or painting,” Giacometti observed. “Every second the people stream together and go apart, then they approach

each other to get closer to one another. They unceasingly form and re-form living compositions in unbelievable complexity. . . . It’s the totality of this life that I want to reproduce in everything I do.”<sup>3</sup>

Giacometti’s search for the ultimate figure culminated in his large standing woman and walking man sculptures of the 1960s. He first began exploring these themes in a walking woman sculpture of 1932. He returned to the idea in the 1940s and created two distinct types: a standing woman and a walking man. By developing the figures in opposite directions, he accentuated the contrasting qualities of stillness and dynamism, timelessness and temporality. Subjected to a process of elongation, these thin, emaciated figures signaled a radical rejection of the weight and permanence of traditional marble sculpture. As philosopher Jean-Paul Sartre wrote, “Never was matter less eternal, more fragile, nearer to being human.”<sup>4</sup> It seemed to Sartre that Giacometti had addressed the crisis of representation in the modern age by placing himself at the beginning of the world and creating figures that remind us of the primordial moment of creation. While the artist’s elongated figures appear to exist in a precarious state between being and nonbeing, their very presence seems to affirm our



**Tall Woman IV** 1960–61.  
 Alberto Giacometti. Bronze;  
 270 x 31.5 x 56.5 cm.  
 Fondation Giacometti.  
 © Succession Alberto  
 Giacometti / ADAGP, Paris,  
 2022

**Walking Man I**  
 1960. Alberto Giacometti.  
 Bronze; 180.5 x 27 x 97 cm.  
 Fondation Giacometti.  
 © Succession Alberto  
 Giacometti / ADAGP, Paris,  
 2022



existence, and through the possibility of movement they confirm our capacity to exercise free will.<sup>5</sup>

In 1958 Giacometti received a commission to produce an outdoor sculpture for the plaza of Chase Manhattan Bank in New York City. His proposal for the project combined a standing woman, a walking man, and a large bust of a man. Giacometti worked relentlessly on the sculptures for more than a year but was disappointed with the bronze casts. After making new models in clay, he cast them again in bronze but never delivered the sculptures, perhaps concerned over the issue of scale and how they would look in the overwhelmingly vertical city of New York. When Giacometti displayed them in several exhibitions, critics proclaimed them his greatest sculptures. Today, his *Tall Woman IV* and *Walking Man I* are widely regarded as his defining, signature works.

1. Catherine Grenier, *Alberto Giacometti: A Biography* (Paris: Flammarion, 2017), 176.
2. Alberto Giacometti, translated by Barbara Wright, "The Dream, the Sphinx, and the Death of T.," *Grand Street*, no. 54 (1995): 150.
3. Reinhold Hohl, *Alberto Giacometti: A Retrospective Exhibition*, exh. cat. (New York: Praeger, 1974), 31.
4. Jean-Paul Sartre, "The Search for the Absolute," in *Alberto Giacometti: Sculptures, Paintings, Drawings*, exh. cat. (New York: Pierre Matisse Gallery, 1948), 6.
5. *Ibid.*, 3–4, 14.

*Alberto Giacometti: Toward the Ultimate Figure* is co-organized by the Cleveland Museum of Art and the Fondation Giacometti, Paris.

#### FONDATION- GIACOMETTI

Generous support is provided in memory of Helen M. DeGulls, by Malcolm Kenney, and by Mr. and Mrs. Frank H. Porter Jr.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Generous annual support is provided by an anonymous supporter, Dick Blum\* and Harriet Warm, Dr. Ben H. and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Michael Frank in memory of Patricia Snyder, the Sam J. Frankino Foundation, Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, Anne H. Well, and the Womens Council of the Cleveland Museum of Art.

\*Deceased

# Exhibitions through May 2022

## MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE!

### **Picturing Motherhood Now** Through March 13, 2022

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

This exhibition brings together work by 34 diverse contemporary artists who reimagine the possibilities for representing motherhood. In their art, motherhood becomes a lens through which to examine the changing definitions of family and gender, the histories and afterlives of slavery, the legacies of migration, and the preservation of matrilineal Indigenous cultures.

### **Derrick Adams: LOOKS** Through May 29, 2022

Mark Schwartz and Bettina Katz Photography Gallery | Gallery 230

In his monumental paintings of wigs on mannequin heads, Derrick Adams highlights an important aspect of Black culture and identity: self-representation. The exhibition was jointly organized by the Cleveland Museum of Art and Cleveland Clinic, marking the centennial of Cleveland Clinic.

### **Women in Print: Recent Acquisitions**

Through June 19, 2022

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Featured are approximately 30 works by contemporary women

printmakers who have experimented with an array of techniques over the past several decades to explore subjects ranging from identity and social issues to the creative process itself.

### **Currents and Constellations: Black Art in Focus**

Through June 26, 2022

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition puts art from the CMA's permanent collection in conversation with a vanguard of emerging and mid-career Black artists, as each explores the fundamentals of art making, embracing and challenging art history.

### **Medieval Treasures from Münster Cathedral**

Through August 14, 2022  
Gallery 115

This exhibition presents seven of the most spectacular treasures and reliquaries from the 1000s to the 1500s kept in the Cathedral of Saint Paul in Münster.

### **Cycles of Life: The Four Seasons Tapestries**

Through February 19, 2023

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Last displayed in 1953, this rare set of four late 17th- or early 18th-century French tapestries from the CMA's collection is examined through four themes—their initial design and production, subsequent reproduction

and alteration, later acquisition by the museum, and recent conservation treatment.

### **Alberto Giacometti: Toward the Ultimate Figure**

March 12–June 12, 2022

The Kelvin and Eleanor Smith Foundation Exhibition Hall

This exhibition features Alberto Giacometti's masterpieces from the postwar years (1945–66) to examine a central, animating aspect of his oeuvre: his extraordinary, singular concern with the human figure.

Co-organized by the Fondation Giacometti in Paris and the CMA, the exhibition will also be presented at the Museum of Fine Arts, Houston; Seattle Art Museum; and Nelson-Atkins Museum of Art in Kansas City.

### **The New Black Vanguard: Photography between Art and Fashion**

May 8–September 11, 2022

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Young Black artists from Africa and the African diaspora explore the cross-pollination of art, fashion, and culture. Their photographs, videos, and publications present new perspectives on photography and notions of race and beauty, gender and power. Installations of fashion elucidate the art of the stylist.



**Style Variation 32** 2020. Derrick Adams (American, b. 1970). Acrylic paint and graphite on digital inkjet photograph, on Artex Canvas in custom gold-leafed frame; 245.1 x 153 x 4.4 cm. Collection Glenn and Amanda Fuhrman, New York, Courtesy the FLAG Art Foundation

## PERMANENT COLLECTION INSTALLATIONS

### **Stories in Japanese Art** Through April 3, 2022

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Japan, known today for anime and manga (animations and graphic novels, respectively), has a long tradition of storytelling in the visual arts. This gallery explores narrative art with diverse examples from the 1300s to the 1900s.

### **Popular Art from Early Modern Korea**

Through April 17, 2022

Korea Foundation Gallery | Gallery 236

By the late 1800s, Korean art was becoming more inclusive and diverse, no longer exclusively for the ruling elites. A selection of polychrome folding screens and blue-and-white porcelain ware vividly depicts the cultural and material landscape of the Korean middle class.



## JOIN US AT THE CMA FOR THIS FASCINATING SLATE OF CURRENT AND UPCOMING EXHIBITIONS.

### Migration of Memory— The Poetry and Power of Music by Peng Wei in Collaboration with the Cleveland Museum of Art

Through May 8, 2022  
Clara T. Rankin Galleries of  
Chinese Art | Gallery 240A

Along with classical Chinese paintings and instruments from the museum's collection, this installation by contemporary Chinese artist Peng Wei addresses the vital role of music and the arts during the pandemic. It is dedicated to the Cleveland Orchestra and musicians worldwide.

### Martial Art of India

Through August 21, 2022  
Indian Painting Gallery |  
Gallery 242B

In Indian paintings, scenes of battles and portraits of soldiers include both historical and mythical, real and idealized images—often in combination. This selection of works reveals a range of depictions, from historical documents to illustrations of epic tales.

### Band (Headband?)

650–850. Central Andes,  
north coast, Moche-Wari  
style. Camelid fiber and  
cotton; 59.4 x 10.8 x 8.3 cm.  
The Cleveland Museum of  
Art, Purchase from the J. H.  
Wade Fund, 2014.389

### Ancient Andean Textiles

Through December 4,  
2022

Jon A. Lindseth and  
Virginia M. Lindseth, PhD,  
Galleries of the Ancient  
Americas | Gallery 232

Textiles from several different civilizations that flourished in the ancient Andes, today mainly Peru, are unified through their uniqueness, whether their rarity, complexity of execution, or luxuriousness of materials.

### Native North America

Through December 4,  
2022

Sarah P. and William  
R. Robertson Gallery |  
Gallery 231

This display features a group of objects from the Great Plains, including a child's beaded cradle, several beaded or painted bags, and a woman's hairpipe necklace, one of the most memorable of Plains ornaments.

### Arts of Africa: Gallery Rotation

Through December 18,  
2022

Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 21st-century works from northern, southern, and western Africa have been installed, supporting continuing efforts to broaden the scope of African arts on view at the CMA. Marking the first inclusion of a northern African artist in this space, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

### Contemporary Rotation Opens April 1, 2022

Toby's Galleries for  
Contemporary Art |  
Galleries 229A and C

Paula and Eugene Stevens  
Gallery | Gallery 229B

This rotation features recent acquisitions, including Rashid Johnson's *Standing Broken Men* and Kambui Olujimi's *Italo*, as well as works by Chris Ofili, Olga de Amaral, and Elias Sime, among others.

### Japan's Floating World 日本の浮世

April 8–October 2, 2022

Kelvin and Eleanor Smith  
Foundation Japanese Art  
Galleries | Galleries  
235A–B

A significant share of paintings, prints, and decorative arts made in Japan from the mid-1700s to mid-1800s captured artists' responses to urban sex and entertainment districts unofficially known as the *ukiyo* (浮世), or "floating world." Images of courtesans and musicians vie with those of Kabuki actors and a sumo wrestler for attention in the spring installation (April 8–July 10), while prints of boating parties on the Sumida River feature in the summer installation (July 12–October 2).

### Creating Urgency: Modern and Contemporary Korean Art

April 22–October 23, 2022

Korea Foundation Gallery |  
Gallery 236

These works inspire a stimulating conversation about Korean artists and their expressive urgency in defining and shaping their diasporic artistic identity. Two recent acquisitions,

Suh Se Ok's *Person* and Haegue Yang's *The Intermediate—Naturalized Klangkörper*, make their debut.

### Escaping to a Better World: Eccentrics and Immortals in Chinese Art

May 13–November 6,  
2022

Clara T. Rankin Galleries  
of Chinese Art | Gallery  
240A

These works narrate stories through paintings, porcelain, and metalwork of legendary figures who exhibit otherworldly behavior and appearances and embody our human longing to escape this world.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

These exhibitions were supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from an anonymous supporter, Dick Blum\* and Harriet Warm, Dr. Ben H. and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Michael Frank in memory of Patricia Snyder, the Sam Frankino Foundation, Janice Hammond and Edward Hemmelgarn, Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, Anne H. Weil, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

\*Deceased



# Giacometti's Creative Process

**Refine, rework, repeat**

**Stephanie Foster**

Lead Interpretive Planner

Think about the last project you completed or skill you acquired. Are you always immediately confident in the results or your abilities? For most of us, learning or creating is a process of trial and error—and for artist Alberto Giacometti, it was no different. Throughout his career, he worked iteratively, creating and re-creating, working and reworking the same forms. For example, he sculpted several versions of a bust of his brother Diego and made his figures thinner and thinner until they almost disappeared. He was always starting again, always modifying his forms; he was never satisfied. He had a great sense of anxiety about his work, which fueled his creative process.

Today, Giacometti is recognized as one of the most important sculptors of the 20th century. At a time when abstract art was dominant in the international art world, he instead centered his attention on the human figure. He used his art to explore human bodies, abstracting, compressing, elongating, and isolating them.

The human head interested Giacometti throughout his career. At some points he sculpted from live models, preferring family members and

friends, while at others he was inspired by dreams, memories, and visions. He even drew heads on varying surfaces, from newspapers to exhibition invitations. What links all these heads together is his constant experimentation. The examples of heads shown here illustrate the ways Giacometti reworked the same subject.

Giacometti sculpted a bust of Diego from plaster in 1936, at a time when he was working from live models. Diego's features are realistic, with high cheekbones, an intense stare from heavily lidded eyes set in deep sockets, and a prominent, thin nose. Early in his career, Giacometti modeled in clay, and then created plaster casts from those models. In clay, he could build up the material and then work away at it with a knife or his hands, revealing facial features and the texture of hair and skin.

Close looking reveals differences between this bust and the one from the following year. Here, Diego's eyes are closed and his head tilted back. Giacometti was still interested in representing the contours of his brother's face, but they are less realistic. The bronze, textured and uneven,

**Head of Diego** c. 1936.  
Alberto Giacometti (Swiss, 1901–1966). Plaster; 23.5 x 14.6 x 21.2 cm. Fondation Giacometti. © Succession Alberto Giacometti / ADAGP, Paris, 2022



**Head of Diego** c. 1937.  
Alberto Giacometti.  
Bronze; 19 x 11.6 x 16.9 cm. Fondation Giacometti. © Succession Alberto Giacometti / ADAGP, Paris, 2022



appears to flow fluidly as it makes up Diego's features, hair, and skin. This head is less grounded in reality, but it is still a representation of Diego as Giacometti saw him in that moment.

Decades later, Giacometti was still obsessively modeling heads. In a bust from 1953, Diego's features are present and somewhat recognizable, but he has been rendered more abstractly. The eye sockets are still deep, but the eyes have not been delineated; the mouth is only a suggestion. Compared to the two earlier sculptures, Giacometti has made his brother's head thinner and more condensed in space when viewed from the front. As Giacometti moved through his career, he continuously tried to capture the essence of his models, his memories, and his own vision of reality.

When viewed from the side, *Tall Thin Head* from 1954 has a dramatic silhouette—head tilted back and mouth slightly open, with a prominent nose and a full head of hair. But when seen from the front, it becomes razor thin, compressed, and abstract. Who is this figure meant to represent? Could it be Diego? By elongating and compressing the bust, Giacometti made this figure appear anonymous and abstract; yet when viewed from the side, there is a more realistic sense of his model's features.

To learn more about Giacometti and his creative process, plan a visit to *Alberto Giacometti: Toward the Ultimate Figure* and pick up a *Giacometti Creates* gallery guide.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual support is provided by Cynthia and Dale Brogan, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in Memory of Lloyd H. Ellis Jr., the Sam J. Frankino Foundation, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, Pamela Mascio, Sally and Larry Sears, Thompson Family Foundation, and the Womens Council of the Cleveland Museum of Art.

**Head of Diego** c. 1953.  
Alberto Giacometti.  
Aluminum alloy; 13.2 x  
5.5 x 8.1 cm. Fondation  
Giacometti. © Succession  
Alberto Giacometti / ADAGP,  
Paris, 2022



**Tall Thin Head** 1954.  
Alberto Giacometti. Bronze;  
64.5 x 38.1 x 24.2 cm.  
Fondation Giacometti.  
© Succession Alberto  
Giacometti / ADAGP,  
Paris, 2022





# Currents and Constellations

A universe of ideas

## Key Jo Lee

Director of Academic Affairs  
and Associate Curator of  
Special Projects

The exhibition space is a powerful one that does more than fulfill the seemingly simple function of displaying objects of creative expression. Exhibitions also have pedagogical roles, teaching the values of art, cultures, social movements, and national histories. Because of this particular significance, the exhibition space has been a contested one for African Americans. Narratives of cultural history and art history internalized by the visiting public have made museum galleries critical spaces for Black representation, participation, and . . . intervention.

—Bridget R. Cooks

## EXHIBITION

### Currents and Constellations: Black Art in Focus

Through June 26

Julia and Larry Pollock  
Focus Gallery

*Currents and Constellations: Black Art in Focus* provides a unique opportunity not only to step into the discourse on the politics of the display of Black art in American museums—as succinctly outlined by art historian Bridget R. Cooks—but also to discover artists’ aesthetic and intellectual preoccupations, which drive the exhibition’s thematic groupings and interventions. *Currents and Constellations* aims to broaden visitors’ sense of Black artistic production, while shedding new light on some of the CMA’s other collection areas and providing an accessible window into complex art historical ideas.

In the Black Cartographies section of the exhibition, artworks reveal the visual language developed for registering or mapping Black experience and migrations and for shaping movement and possible futures. This section marries the work of two generations of Chicago-born artists and includes a photograph by Dawoud Bey, a grand abstract painting by Torkwase Dyson, and a sculpture by Richard Hunt. They offer three variations on the expansive theme.

Bey’s *Untitled #11 (Bent Branches)*, from the series *Night Coming Tenderly, Black*, shows a dimly lit thicket of intertwined branches. Inspired by photographer Roy DeCarava’s mastery of dark tones and by Langston Hughes’s closing couplet, “Night coming tenderly / Black like me,” of the poem “Dream Variations,” Bey returns to the gelatin silver print, a process he hasn’t regularly used in the past 30 years. This series of photographs captures the clandestine network of spaces and places that made up the Underground Railroad, a route to freedom for enslaved African Americans. As the

artist states, these works are “a metaphor for the enveloping darkness that provided a passage to liberation and a protective cover for escaped slaves.”

Dyson’s large tondo *A Whisper in the Blue* is from her series *Bird and Lava*, developed during a residency at the Wexner Art Center in Columbus, Ohio. The shapes floating across the painting’s surface are meant to describe the varied confinements of Black people as they were conscripted, but also those required for their freedom. In her visual language, the boats, boxes, and garrets that carried them into and kept them in enslavement were also the vessels for their liberation. The black circular expanse on which boatlike shapes float suggests—not unlike *Untitled #11*—that darkness, though useful for hiding atrocities, is also fundamental in protecting transformational movement.

In the third work, Hunt’s *Forms Carried Aloft, No. 2*, delicate limbs of steel rhyme beautifully with the bent branches in Bey’s photograph, and its spare form connects to Dyson’s economical visual language. But Hunt, rather than mapping space, shapes it. His liberatory gesture resides in his artistic ability to carve space. Through a single projecting limb, this sculpture empowers the artist to direct the movement of our bodies.

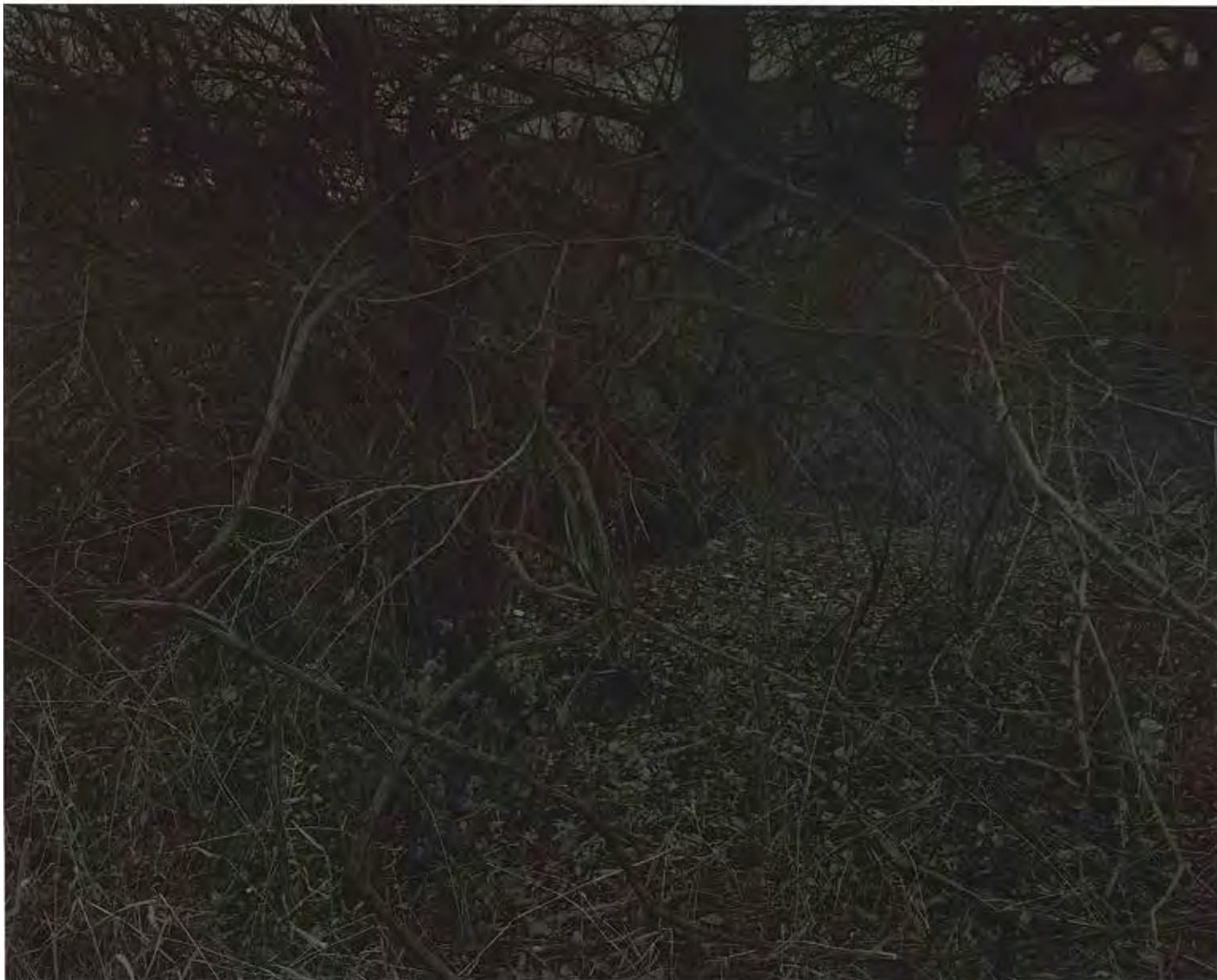
Together, these three works invite contemplation of the liberatory potential of both real and conceptual darkened spaces. It is but one of the threads you can follow in *Currents and Constellations*, presented in the Julia and Larry Pollock Focus Gallery, as well as in the galleries of colonial American art, German Expressionism, Abstract Expressionism, and contemporary art.

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The Andy Warhol Foundation for  
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All exhibitions at the Cleveland  
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provided by an anonymous  
supporter, Dick Blum\* and  
Harriet Warm, Dr. Ben H. and  
Julia Brouhard, Mr. and Mrs.  
Walter R. Chapman Jr., the  
Jeffery Wallace Ellis Trust in  
memory of Lloyd H. Ellis Jr.,  
Leigh and Andy Fabens, Michael  
Frank in memory of Patricia  
Snyder, the Sam J. Frankino  
Foundation, Janice Hammond  
and Edward Hemmelgarn, Eva  
and Rudolf Linnebach, William S.  
and Margaret F. Lipscomb, Tim  
O’Brien and Breck Platner, Anne  
H. Weil, and the Womens Council  
of the Cleveland Museum of Art.

\*Deceased



**Untitled #11 (Bent Branches)** from **Night Coming Tenderly, Black** 2017. Dawoud Bey (American, b. 1953). Gelatin silver print; 121.9 x 149.9 cm. The Cleveland Museum of Art, Dorothea Wright Hamilton Fund, 2018.296



**A Whisper in the Blue**  
from **Bird and Lava** 2021.  
Torkwase Dyson (American,  
b. 1973). Acrylic on canvas;  
diam. 182.9 cm. Pace Gallery,  
New York





**Forms Carried Aloft,  
No. 2** 1960. Richard Hunt  
(American, b. 1935). Brazed  
and welded steel; h. 128.2 cm.  
The Cleveland Museum of  
Art, Contemporary Collection  
of the Cleveland Museum of  
Art, 1962.52

# Finding Connections

## Comparison as an interpretive learning tool

**Jennifer DePrizio**

Chief Learning Officer

Interpretation is both a planning framework and a communication strategy that results in the text panels, labels, and gallery guides you encounter throughout the museum and the content in the ArtLens App. These tools aim to enhance understanding of art and spark curiosity. Because visitors bring their whole selves to the museum experience, naturally there are many ways to understand a work of art. Good interpretation strategies provide multiple entry points and expanded perspectives, allowing each visitor to dig deep into issues of our shared humanity.

Instead of focusing on acquisition of facts, the education experience at an art museum helps visitors consider different perspectives, increase awareness, and gain a better understanding of one's place in the world. In our interpretive texts, we strive to share our expertise while leaving space for discovery and control of one's own learning. We think of visitors as curious companions who have different questions based on their individual motivation, life experience, and art knowledge. The content that we share should be the beginning of a dialogue. It should spark closer looking, recognize relationships, navigate multiple meanings, and demonstrate curiosity.

According to neuroscientific research, new information cannot enter the long-term memory unless it relates to prior knowledge or experience. As we encounter new information in the galleries, our brains are unconsciously trying to find connections. When content is relatable, not only is the potential for learning new information greater, but there is also increased possibility to gain new perspectives on something that is familiar.

Comparison is an effective learning tool for fostering connection. When encountering a juxtaposition of the familiar and the unexpected, we think more deeply and critically about what we already know. The exhibition *Currents and Constellations: Black Art in Focus* (see page 12) offers such an opportunity. Extending beyond the Julia and Larry Pollock Focus Gallery, this exhibition includes four “constellations” in the permanent collection galleries, creating juxtapositions that encourage us to



**George Washington at the Battle of Princeton** c. 1779.  
Charles Willson Peale (American, 1741–1827) and Workshop.  
Oil on canvas; 131 x 121.6 cm. The Cleveland Museum of Art,  
Membership Income Fund, 1917.946

reconsider artworks in a continuum of knowledge and experience across time and place, with Black art at the center of the discussion.

For example, by placing Titus Kaphar's painting *Shadows of Liberty* alongside the CMA's *George Washington at the Battle of Princeton* by Charles Willson Peale and workshop, we are confronted with the history and visual representation of American colonialism. Kaphar's portrait of Washington includes 300 strips of tea-stained canvas obscuring our first president's face and body. On each strip is written the names of the more than 300 people he enslaved, forcing us to consider the traditional narratives of our country's founding and what stories have been omitted. As an interpretive tool, comparison is a powerful way to reflect on what we have been taught and, perhaps more importantly, not been taught.

We invite you to explore *Currents and Constellations* and consider these comparisons as a way to rediscover works in the collection and to expand and enhance your understanding of our collective history as illustrated through art.



**Shadows of Liberty** 2016.

Titus Kaphar (American, b. 1976). Oil and rusted nails on canvas; 274.3 x 213.4 cm. Yale University Art Gallery, Purchased with a gift from Ellen and Stephen Susman, BA 1962, 2017.67.1.

© Titus Kaphar

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual support is provided by Cynthia and Dale Brogan, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in Memory of Lloyd H. Ellis Jr., the Sam J. Frankino Foundation, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, Pamela Mascio, Sally and Larry Sears, Thompson Family Foundation, and the Womens Council of the Cleveland Museum of Art.



# Cycles of Life

Celebrating the four seasons

## Sarah Scaturro

Eric and Jane Nord Chief  
Conservator

## Robin Hanson

Associate Conservator  
of Textiles

## EXHIBITION

### Cycles of Life: The Four Seasons Tapestries

Through February 19,  
2023

Arlene M. and Arthur S.  
Holden Textile Gallery

Art historical research for this exhibition was a collaboration with Case Western Reserve University graduate students in the museum's joint art history graduate program.

Generous support is provided by the Thompson Family Foundation.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Generous annual support is provided by an anonymous supporter, Dick Blum\* and Harriet Warm, Dr. Ben H. and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Michael Frank in memory of Patricia Snyder, the Sam J. Frankino Foundation, Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, Anne H. Weil, and the Womens Council of the Cleveland Museum of Art.

The conservation of the *Four Seasons* tapestries was made possible with support from Emma Lincoln.\*

\*Deceased

*Cycles of Life: The Four Seasons Tapestries* celebrates the recent conservation treatment of a set of tapestries in the Cleveland Museum of Art's collection. They have a rich history but were faced with an uncertain future; when they were acquired in 1952, they could not be safely hung. They remained in storage until 15 years ago, when a project was begun to research and conserve them.

Two parallel stories are told in *Cycles of Life* in four chapters: the story of the seasons and the story of the tapestries. *Spring* depicts fishing and gardening, a time of rebirth symbolized by youth. In the same way, the tapestries' design sprang forth with fresh and popular imagery. *Summer*, represented by the grain harvest, evoking fertility, continues the story of the tapestries through their production in exquisite materials like silk and gold. *Autumn* depicts the grape harvest and wine making—celebrating the abundance of nature—but also speaks to the rich history of the tapestries' circulation over the centuries and acquisition by the museum. Much like wine, the fruits of the weavers were enjoyed over the years with each new owner. Autumn finally heralds winter, a time when animals hibernate while people enjoy cold-weather activities like ice skating. *Winter*, too, suggests the tapestries' long rest in storage.

## Conserving Tapestries

Conservators follow a code of ethics that pledges to do no harm and to prioritize the original object, its stakeholders, and its varied meanings. They typically focus on two goals: treating the object to improve its structural stability and restoring losses so the subject matter can be understood. Only a few workshops conserve tapestries today; Royal Manufacturers De Wit in Mechelen, Belgium, restored *Four Seasons* during 2018 and 2019.

Treatment begins with surface cleaning using a vacuum equipped with reduced suction. Wet-cleaning removes embedded soiling and decreases acidity. De Wit pioneered a method of wet-cleaning that minimizes handling and bleeding of colors. In less than eight hours, a tapestry can be washed and dried without being moved.

The tapestry is then rolled onto a beam, which holds the tapestry under tension and keeps both the front and the back accessible during treatment. Weak areas and losses are repaired and structurally strengthened using patches of lightweight, dyed-to-match cotton or linen positioned on the back and stitched in place.

Conservators then restore the picture by stitching new thread on top of the bare, exposed warps. If the tapestry is viewed at a distance, this new stitching blends in; but if inspected up



## RIGHT AND OPPOSITE Four Seasons

An up-close look at autumn  
and winter activities









close, the stitches are visually different, enabling viewers to understand which parts are original or new. Finally, it is fully lined with linen or cotton to support its weight while hanging and to protect it from dust.

### Life Story

*Four Seasons* was likely designed in Brussels, Belgium (then Flanders), in the 1500s, but woven in France in the 1600s. In 1662 Louis XIV consolidated Parisian tapestry weaving workshops under the name Manufacture Nationale des Gobelins. Although Gobelins produced hundreds of tapestries, some based on new designs and others derived from old ones, the CMA's *Four Seasons* does not appear in extant inventories from the era.

In 1915 Scottish tapestry scholar William G. Thomson brought *Four Seasons* to light. At the time, this set was in the collection of Balloch Castle, near Glasgow. Thomson said it would be a "national loss if the Balloch set ever had to leave the country." Nevertheless, *Four Seasons* did leave Scotland for a new life in the American art market. In 1923 the set was purchased by Frank Hadley Ginn and his wife, Cornelia. They showcased their art collection in their turreted Tudor-style mansion called Moxahela (Algonquin for "bear gulch") in Gates Mills, Ohio. The tapestries remained in the family until 1952, when the Ginns' children donated them to the CMA.

The recent conservation of this set of tapestries has ensured that its story continues to unfold. The dazzling materials, fine craftsmanship, and engaging imagery that intrigued so many people over the years have been preserved; the results are now on display for visitors to enjoy.

### THE COMPLETE SET

#### **Four Seasons**

Designed c. 1535, woven mid- to late 1600s. Possibly woven at Gobelins Manufactory (France, Paris, est. 1662). Wool, silk, and gold *filé*: tapestry weave.

Gift of Francis Ginn, Marian Ginn Jones, Barbara Ginn Griesinger, and Alexander Ginn in memory of Frank Hadley Ginn and Cornelia Root Ginn

#### TOP LEFT

#### **Spring: Fishing Scene**

255 x 266 cm. 1952.544.1

#### BELOW LEFT

#### **Summer: Harvest Scene**

254 x 255 cm. 1952.544.2





LEFT  
**Autumn: Vintage Scene**  
 263 x 370 cm. 1952.544.3



BELOW  
**Winter: Skating Scene**  
 244 x 388 cm. 1952.544.4



# Behind the Scenes

## A day in the textile conservation lab

**Robin Hanson**

Associate Conservator of  
Textiles

The Cleveland Museum of Art's textile collection, numbering between 4,500 and 5,000 objects, mirrors the permanent collection: it spans all cultures and time periods, from Egyptian mummy linen to contemporary fiber art.

From documenting textiles as they arrive for exhibitions to preparing works to lend to other museums, no two days are alike in the conservation lab. We prepare written reports, take photographs, and sometimes conduct scientific analysis to identify materials or fabrication techniques.

Because textiles are light sensitive, they cannot be on display longer than a year; then they are returned to dark storage, where they remain for at least five years. Textiles are exhibited under low light levels; the effects of light can be devastating and can result in dye fading or fiber loss. Light damage is cumulative and irreversible.

Even though we constantly clean the galleries, fibers and dust travel into the museum and settle on objects. When deinstalling *Fashioning Identity: Mola Textiles of Panamá*, we used a special

vacuum equipped with reduced suction and microattachments to carefully clean each textile before returning them to storage.

Sometimes textiles require treatment before they can be displayed. The 18th-century *Settee* by Thomas Hope in the Ellen and Bruce Mavee Gallery (203B) was reupholstered using a period-appropriate twill-weave wool fabric commissioned from and custom dyed by Eaton Hill Textile Works in Marshfield, Vermont. This treatment changed the settee from a shocking purple to a refined crimson.

Interns and fellows are regularly hosted during the summer or academic year. Mentoring the next generation of conservators while giving them access to artworks is crucial to the learning experience. Most recently, art historical research for *Cycles of Life: The Four Seasons Tapestries* was undertaken by Case Western Reserve University students in the museum's joint art history graduate program.

LEFT

(Top) **The Thomas Hope settee** being reupholstered by Robin Hanson, associate conservator of textiles, with a period-appropriate fabric. (Bottom) Settee prior to selection and application of final trim



RIGHT

**Mola textiles** being prepared for storage



OPPOSITE

**Recent acquisitions** undergo evaluation, such as this contemporary textile woven in Madagascar (2021.167), examined by Sarah Scaturro, Eric and Jane Nord Chief Conservator









# Robert Smithson's *Spiral Jetty*

A new acquisition debuts in the Video Project Room

**Emily Liebert**

Curator of Contemporary Art

## INSTALLATION

### **Spiral Jetty**

March 14–August 7

Video Project Room |  
Gallery 224B

From March through August, Robert Smithson's iconic film *Spiral Jetty* will be featured in the Cleveland Museum of Art's Video Project Room. The film was recently acquired by the CMA as part of a broader initiative to integrate time-based media into the contemporary collection, which currently comprises primarily painting and sculpture.

This film—later transferred to video—serves as a companion to Smithson's monumental earthwork of the same name, which he constructed in 1970 at Rozel Point on the northeastern shore of Great Salt Lake in Utah. To create *Spiral Jetty*, Smithson and a crew transferred roughly 6,000 tons of black basalt rock and earth from a nearby shore to the work's location. With these materials they built a coil measuring 1,500 feet long and approximately 15 feet wide, curling counterclockwise to the lake.

*Spiral Jetty* is one of the best-known works associated with the 1960s and '70s movement Land art. A branch of Conceptual art from that period, Land art encompasses work made and sited in the landscape with natural materials. It reflects artists' interest at that time in rethinking some of the oldest conventions in art, notably permanence: given their materials and outdoor settings, these works were inherently

subject to deterioration and decay. The movement also represents the pursuit of new locations to display art beyond the traditional spaces of museums and galleries. As Smithson wrote soon after completing *Spiral Jetty*, "Artists themselves are not confined, but their output is. . . . A work of art when placed in a gallery loses its charge, and becomes a portable object or surface disengaged from the outside world."<sup>1</sup>

Indeed, *Spiral Jetty* has been vulnerable to the natural forces of its location: from 1972 to 2002, the work was submerged due to the lake's rising water levels. For the past 20 years, it has been mostly accessible and many have made pilgrimages to experience the work in person. Since 1999, Dia Art Foundation has owned and stewarded *Spiral Jetty*.

Because of Land art's often remote locations and temporary durations, works were documented through notes, photographs, video, and film. Smithson's film *Spiral Jetty* records the siting and making of the sculptural work, interspersing imagery of maps, aerial views of the lake, and footage of Smithson driving through the Utah landscape. Throughout, the artist describes the history, coordinates, and processes that informed the evolution of this historic project.

1. Robert Smithson, "Cultural Confinement" (1972), in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 154.

### **Spiral Jetty** 1970.

Robert Smithson (American, 1938–1973). 16 mm film on video, color, sound; 35 min.  
Louis D. Kacalief, MD, Fund, 2020.266





DAVID A. BRICHFORD

# Upcoming Member and Supporter Events

## Member Preview Day for *Alberto Giacometti: Toward the Ultimate Figure*

Friday, March 11

Members  
10:00 a.m.–6:00 p.m.

Leadership Circle  
5:00–9:00 p.m.



**The Forest** 1950. Alberto Giacometti (Swiss, 1901–1966). Bronze; 57 x 61 x 49.5 cm. Fondation Giacometti. © Succession Alberto Giacometti / ADAGP, Paris, 2022

## Leadership Circle Lunch and Learn

Tuesday, March 29  
Noon

Join Key Jo Lee, director of academic affairs and associate curator of special projects, to learn about the exhibition *Currents and Constellations: Black Art in Focus* over lunch.

## Corporate Members Cocktail Party

Tuesday, April 12  
5:30–7:00 p.m.

For all corporate members

## Textile Conservation and *Cycles of Life: The Four Seasons Tapestries*

Tuesday, April 19  
6:00 p.m.

Join Eric and Jane Nord Chief Conservator Sarah Scaturro to learn about the conservation project to restore a rare, complete set of tapestries in the museum's collection, featured in the exhibition *Cycles of Life*. After the talk, visit the conservation lab and hear about current projects.

For Leadership Circle members at the \$5,000 level and above

## The New Black Vanguard Member and Public Opening Party

Friday, May 6  
6:00–9:00 p.m.

Enjoy a DJ, cash bar, and preview of the exhibition, plus a Leadership Circle VIP lounge and special member offerings.

## Member Preview Day for *The New Black Vanguard*

Saturday, May 7, 10:00 a.m.–5:00 p.m.

## EVEN MORE PROGRAMMING IS AVAILABLE TO YOU IF YOU JOIN AN AFFINITY GROUP

Asian Art Society

Column & Stripe (Young Professionals Group)

Contemporary Art Society

Friends of African and African American Art

Friends of Photography

Textile Art Alliance

Affinity groups offer members exclusive opportunities for deeper engagement with the museum's collection through special tours and lectures by curators at the CMA as well as unique programs, including visits to local venues, private collections, and artist studios. Each group has a distinct identity with programs designed especially for its members.

Those at the Associate level (\$250) or above can join at least one group for free.

To join or learn more, contact [memberprograms@clevelandart.org](mailto:memberprograms@clevelandart.org).

## In the Store

### 15% Discount for CMA Members

These decorative artisan trays were created by artist Jill R. Hjelm using images from the CMA collection. They make the perfect gift and are available at the museum store.



**Magdalene by Artemisia Gentileschi**  
Artisan Tray

**\$153 members**  
\$180 nonmembers



**Courtesan Paintings**  
Artisan Tray

**\$153 members**  
\$180 nonmembers

Shop online at [shop.clevelandart.org](http://shop.clevelandart.org).  
Curbside pickup available!



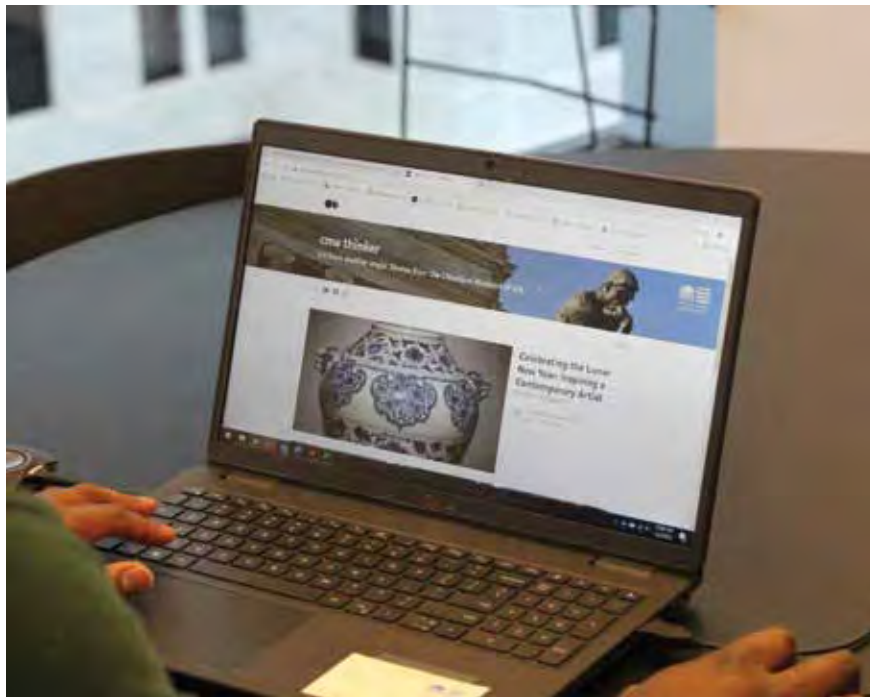
# Art from Another Angle

Stories from the Cleveland Museum of Art's blog *The Thinker*

Did you know that the Cleveland Museum of Art has a blog?

In case you missed it, here is a story we shared by paper conservator Moyna Stanton exploring Vincent van Gogh's watercolor *Landscape with Wheelbarrow*.

Visit and subscribe at [medium.com/cma-thinker](https://medium.com/cma-thinker) for a new story from the CMA each week.



JESSICA KETZ

## There's Nothing like a Real Van Gogh Watercolor

*Landscape with Wheelbarrow* is one of 16 works on paper to survive from Vincent van Gogh's brief sojourn in Drenthe, the Netherlands, from mid-September to late December 1883. This watercolor depicts the vast wet heathland with its peat bogs and shallow bodies of water that characterized the edges of the province at the time.

When looking at this watercolor, the viewer is plunged into a boldly executed and astonishingly verdant landscape that rolls out from the picture plane across a great expanse to meet a softly lit and crepuscular pink-tinged sky.

Beginning with the delicate sky and hazy horizon that offset the emphatic terrain, the image reveals Van Gogh's watercolor technique and hand. Dilute lean and sparsely pigmented applications of paint yielded whispers of color; these watery washes were manipulated with extraordinary finesse to capture features along the horizon specific to the locale. The great distance and poor visibility invite thoughtful looking and imagination, an exercise rewarded with the discovery of what Van Gogh may have sought to capture in this small but powerful sheet.

Moving from left to right, the viewer perhaps encounters some red-roofed cottages, then very far off are two tall towers, possibly a lift bridge. Next, nestled in the far landscape, may be a church steeple—a convincing representation comprising a mere tiny scratched-away highlight with a nimbus of lines extending upward—and about midway across the distant planes a narrow winding waterway emerges, implicitly linking the water in the foreground to the infinite space beyond. The meticulous way these elusive details were recorded makes for a strong case that Van Gogh painted this watercolor from direct observation and not later in the studio from memory.

Pigment-rich, fluid applications of watercolor were used to depict the stretch of lush heath interrupted by a stream, pond, or canal. A wheelbarrow left at the edge of the water is the artist's nod to the area's long-standing industry of peat cutting, a recurring theme in his depictions of Drenthe. In these predominantly green passages, Van Gogh layered color throughout; he applied wet paint over dry and, increasingly moving into the foreground, used the wet into wet technique.

**Landscape with  
Wheelbarrow** 1883.

Vincent van Gogh (Dutch,  
1853–1890). Watercolor  
and opaque watercolor  
with black chalk on cream  
paper; sheet: 24.9 x 35.7 cm.  
Bequest of Leonard C. Hanna  
Jr., 1958.30



More controlled brushwork in the middle ground included puddling a green pigment, or blend of pigments, over dry layers to form animated, biomorphic shapes defined all around by a hard edge (tide-line) where the pigment and binder concentrated after drying. More than any other, these applications confirm that Van Gogh held the sheet flat as he worked, conceivably on an easy-to-carry lap-easel. Dry touches of an opaque bright yellow pigment emphasize the bank on the opposite side of the water, possibly representing plant growth native to the water's edge. Swift notations made with the point of the brush cursorily define the higher vegetation on the near side of the water.

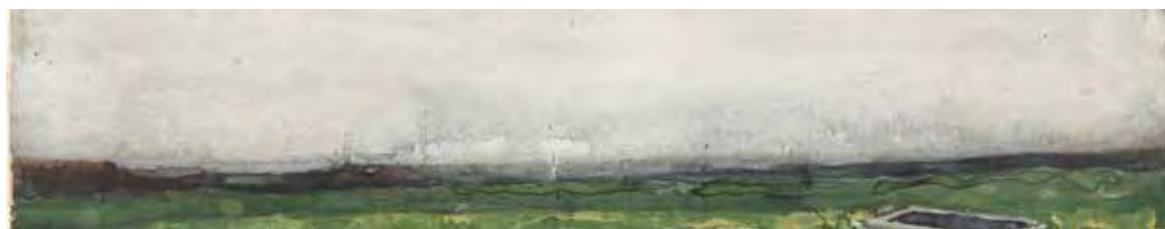
In the immediate foreground, the vegetation continues to change with varied brushwork as Van Gogh adopted an increasingly spontaneous, exaggerated, and energetic approach. As the scene moves closer into view, it falls out of focus with broad generous washes and extensive wet into wet work characterized by soft edges and billowing patterns. In his enthusiasm, Van Gogh seems to

have been striving to conjure all the senses to experience the essence of the place, to capture the wet, fertile, untamed heath as something that the viewer can feel and smell as much as see.

Tangible proof of the artist's process and hand is also preserved in this drawing. In addition to trapped brush hairs, his fingerprints were left behind in the paint surface. Whether the evidence and artifacts of materials and process are intentional or incidental, the immediacy of this sheet is a poignant reminder of how art connects us with our past, transports our imagination, and makes time stand still.

Looking more closely at this foreground passage, we find aging patterns and changes to the work. In the layering, numerous applications—both binder-rich and dry (underbound) paint—show a tendency to crack and, in some areas, flake off. This is a sign that the layers are poorly adhered; it is most apparent in two passages where the intense green colors abut washes heavily pigmented with white. In these areas, the upper green layers of paint have cracked and flaked off to reveal

Detail of features along the  
horizon



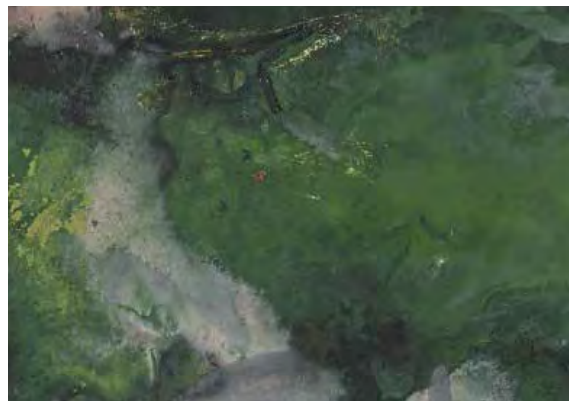


Detail of wet into wet technique and fingerprints

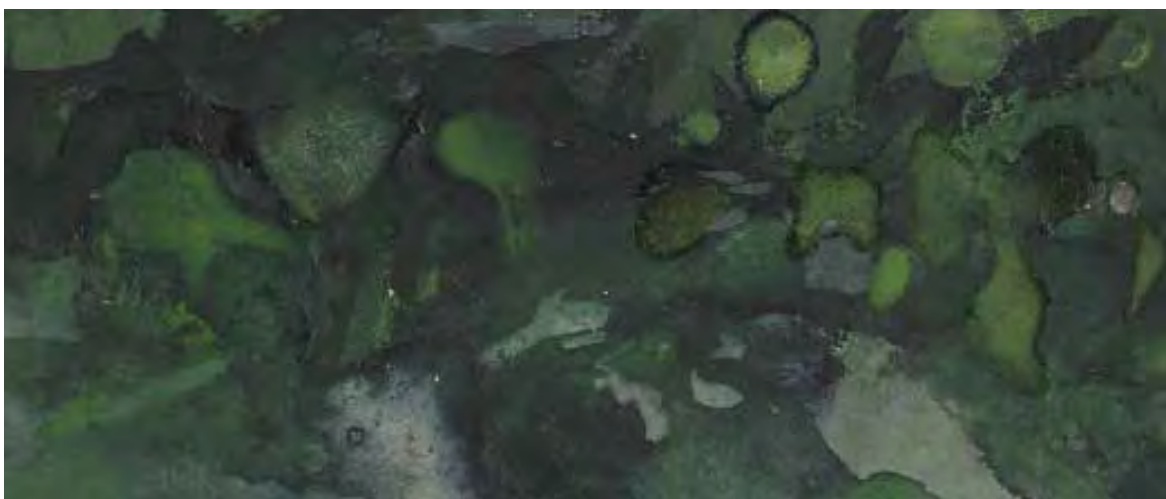
the underlying bright green-yellow paint. Poor adhesion between the layers explains this in part, but there is more at play; in both locations, there is prior paper creasing, indicating the sheet was at one time roughly handled and became crumpled at these sites. This mechanical stress would have encouraged more extreme cracking and ultimately flaking of the paint layers.

These losses are noticeable, but they do not substantially detract from the image. Nevertheless, when the damage was first discovered in 1995, the flaking was active, and a conservation treatment called consolidation was administered to arrest

the cracking and flaking and prevent further loss. Consolidation entailed delivering a dilute water-based adhesive into the cracks and underneath the loose paint flakes to re-adhere them to the substrate and stabilize the vulnerable paint. In addition to a suitable adhesive, essential tools for performing this procedure include a fine sable-hair watercolor brush (with a good point!) and a stereo-zoom microscope. Since 1995, the watercolor has been monitored periodically, always prior to display or travel for loan. Thus far, with careful handling and consistent environmental conditions, the vulnerable paint layers have remained stable.



Details of hard-edged washes, yellow touches, and point of brushwork



Detail of areas with loss









# Cherry Blossoms

Springtime at the Cleveland Museum of Art means cherry blossoms—a sure sign that the days are beginning to grow warmer and brighter.

The weeping Japanese cherry trees surrounding Wade Lagoon beckon visitors from near and far to the museum's Fine Arts Garden each spring. It is one of the most beautiful places in Cleveland, and we invite you to discover the stunning beauty of Japan's unofficial flower, representing a time of renewal and optimism.

**Follow us @clevelandmuseumofart to know when the blooms begin. Then grab your camera and tag us on social media.**



# Amy and Armando Cañas



**What was your first experience with the Cleveland Museum of Art?**

AMY: I boomeranged back to Cleveland from California in 2013. Seeing the new atrium and attending the Solstice party that year was an incredible reintroduction to the CMA. My future husband was visiting during that event, and I believe that was part of the draw for him to move here!

ARMANDO: I attended the party during my first visit to Cleveland; I was impressed by its execution. I had a blast dancing and obsessing over the ingenious inflated balloon costumes.

**You became members in 2013 and recently joined the museum's Leadership Circle. Why did you decide to increase your level of support?**

ARMANDO: Upon moving to Cleveland, the museum quickly became a sanctuary for me. When it closed during the pandemic, I realized how special

the museum is to me and to so many others. The fact that it is free to all in perpetuity is truly magical. I greatly appreciate the work this institution does in serving as a custodian of the impressions of humanity, and making them accessible to everyone, no matter their socioeconomic standing. This is something that needs to be championed and supported.

**You are involved in three of our affinity groups: Contemporary Art Society, Friends of Photography, and the Textile Art Alliance.**

**How do you hope the groups will enhance your membership and connection to the museum?**

AMY: We hope to deepen our understanding of art and our sense of community—especially coming out of the pandemic—by creating a dialogue with others who also appreciate art.

**Do you have a favorite area of the collection or work of art?**

AMY: My passion is contemporary art. Because I relate to it best, I find that it overlaps nicely with my field of psychotherapy. A lot of inner work and interior accessibility is necessary to dive into the modern works; I find that wonderfully engrossing.

ARMANDO: I don't have a particular favorite; it depends on my mood each time I visit the galleries. Some days the tooling of a rapier handle might be it; another day it could be the subtle elegance of draping fabric captured in marble.

**How does having art in your life enhance and support the work you do?**

ARMANDO: In both of our professions [Armando owns Omega Research Group, a consulting business, and Amy is a therapist], we endeavor to help people who would either like to or need to improve something in their life journey, whether on a professional or a personal level. Art is a window into the human experience, shown in a wide array of creative expressions; these works inspire people ranging from the opulently privileged to the destitute and oppressed. Looking through this window as a portal through space and time but also drawing from it to cultivate a finely tuned empathic mind is the key to unlocking the transient vibrations of the subconscious of humanity.



# Welcome, Rebecca Heller and John Sauerland



I am honored to have been elected as a trustee of the Cleveland Museum of Art. My hope is to bring my collective experience and passion to continue fostering the mission, vision, and promise of the museum.

**—REBECCA HELLER**

Rebecca Heller and John Sauerland have been elected to five-year terms as standing members of the board of trustees.

Heller is a trustee of the Jewish Federation of Cleveland and University Hospitals' Rainbow Foundation. She and her husband, J. David Heller, president and CEO of the NRP Group, are supporters of the United States Holocaust Memorial Museum, University Hospitals, Joseph and Florence Mandel Jewish Day School, and the Regents of the University of Michigan.

Heller studied speech-language pathology and psychology at Case Western Reserve University. Upon graduating in 1989, she served as a senior



I am grateful and thrilled to join a very impressive board and leadership team in stewarding this incredible institution.

**—JOHN SAUERLAND**

consultant at Medimetrix Group, a nationally based health-care consulting firm. She and David have four children.

Sauerland is the CFO of Progressive Corporation and serves as a trustee and treasurer of the Greater Cleveland Food Bank. From 2016 to 2021, he was a director of Beazley PLC, a specialist insurance business based in London. He holds a bachelor's degree in applied mathematics from the University of California, Los Angeles, and a Master of Business Administration from the University of Chicago. He and his wife, Leanne, have four children.

# Musical Traditions Old and New

The museum continues its long-standing tradition of presenting the greatest performers of our time

**Tom Welsh**

Director of Performing Arts

The museum's concert series is back in full swing this spring, featuring remarkable performers from the farthest corners of the globe, most of whom make their Cleveland debut. Our ongoing partnership featuring the wonderful young artists of the CIM-CWRU joint music program continues; watch CMA e-newsletters for updates.



KENNY MATHIESON

## FATOUMATA DIAWARA

**Wednesday, March 2, 7:30 p.m.**

Hailed as a standard-bearer of modern African music, global star Fatoumata Diawara, the electrifying Malian singer and guitarist, shakes the rafters of Gartner Auditorium for the first time.

\$43–\$59, CMA members \$38–\$53.



COURTESY OF THE ARTIST

## WU WEI

**Friday, March 11, 7:30 p.m.**

Wu Wei is a virtuoso of the *sheng*, or mouth organ, a 4,000-year-old Chinese instrument, featured in a program ranging from baroque music to works by contemporary Chinese composers.

\$25, CMA members \$22.



COURTESY OF THE ARTIST

## THE CROSSING

**Friday, March 25, 7:30 p.m.**

The Crossing is a Grammy-winning choir, 24 voices strong, under the direction of Donald Nally and featuring organist Scott Dettra. They perform music of Arvo Pärt and a world premiere by Stacy Garrop—the first Robert G. Schneider Memorial Commission sponsored by the Musart Society, the friends group for music at the museum, in honor of beloved friend Bob Schneider.

\$33–\$45, CMA members \$30–\$40.



PAUL JOSEPH

## ZAKIR HUSSAIN

**Wednesday, April 20, 7:30 p.m.**

Legendary tabla player Zakir Hussain returns to the museum for an evening of Indian classical music with violinist Kala Ramnath and veena player Jayanthi Kumaresh.

\$43–\$59, CMA members \$38–\$53.





HOWARD AGRIESTI

## ALEKSANDRA VREBALOV

**Friday, May 13, 7:30 p.m.**

Serbian composer Aleksandra Vrebalov presents *Antennae*, a new work for 60 voices of the Cleveland Chamber Choir plus chanting monks, inspired by the CMA's 15th-century Byzantine *Icon of the Mother of God and Infant Christ (Virgin Eleousa)*. The latest in the series of commissions supported by the Cleveland Foundation, this site-specific work takes place in the Ames Family Atrium.

Free; no ticket required.



COURTESY OF THE ARTIST

## NICOLE KELLER

**Sunday in May TBA, 2:00 p.m.**

Nicole Keller, associate organist at Trinity Cathedral (Episcopal) of Cleveland and faculty member at Baldwin Wallace Conservatory, offers a solo recital on the McMyler Memorial Organ, featuring works by Buxtehude, Sweelinck, J. S. Bach, Calvin Hampton, Ned Rorem, and Anne Wilson.

Free; no ticket required.

# Performing Arts

The Cleveland Museum of Art is home to the longest-running performing arts series of any museum in North America—over a century. These concerts are made possible in part by the Ernest L. and Louise M. Gartner Fund, the P. J. McMyler Musical Endowment Fund, the Anton and Rose Zverina Music Fund, and the principal support of the Musart Society.

**To purchase tickets, visit the ticket center, call 216-421-7350, or go to [cma.org/performingarts](https://cma.org/performingarts).**





## A Snapshot of Supporter Events at the CMA

Curator Cory Korkow debuts the recent acquisition *Dido* (2021.2) at the annual Collection Insights event for Leadership Circle members at the \$10,000 level.



CMA supporter Jeanette Walton in the Leadership Circle lounge during the fall members party



Char and Chuck Fowler, principal supporters of the Community Arts Center (CAC), and Sharon and Walter Chapman Jr., CMA Fund for Education supporters, at a cocktail party at the CAC



John Olejko and Linda Olejko of Glenmede at the *Revealing Krishna* Lenders and Funders dinner. Generous support for the evening was provided by Glenmede.



THE DARK ROOM CO

Members explore the museum after hours during the fall members party.



KARON KAHN



# Leave a Legacy

Carry forward our founders' vision for a cultural wellspring of art for the benefit of all the people forever



**The Four Accomplishments: Calligraphy** (琴棋書画図屏風書) (detail), late 1500s–mid 1600s. Attributed to Kano Shōei 狩野松栄 (Japanese, 1519–1592). Japan, Momoyama period (1573–1615) to Edo period (1615–1868). One of a pair of six-panel folding screens; ink and color on paper; 174 x 378.5 cm. John L. Severance Fund, 1979.46

When you include the museum in your planned giving or estate plan, you help pass on more than a century of passion and commitment to future generations.

Whether remembering the CMA in your will, establishing an income-producing gift, or adding the CMA as a beneficiary of your IRA, you can ensure that the museum endures.

Your generosity will give you entry into the Legacy Society—a group of nearly 400 people who have joined their story to that of the museum through their farsighted commitments.

**For more information, contact Denise Grcevich, major and planned giving director, at [dgrcevich@clevelandart.org](mailto:dgrcevich@clevelandart.org) or 216-707-2594.**



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### Museum Hours

Tuesday–Thursday,  
Saturday, Sunday  
10:00 a.m.–5:00 p.m.

Friday  
10:00 a.m.–9:00 p.m.

Closed Monday

### Telephone

216-421-7340 or  
1-877-262-4748

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### ArtLens App

Wi-Fi network “ArtLens”

### Membership

216-707-2268  
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### Provenance Restaurant and Café

216-707-2600

### Museum Store

216-707-2333

### Ingalls Library

Tuesday–Friday  
10:00 a.m.–4:50 p.m.  
Reference desk: 216-707-2530

### Ticket Center

216-421-7350 or  
1-888-CMA-0033.  
Fax 216-707-6659. Nonrefund-  
able service fees apply for  
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### Parking Garage

The museum recommends pay-  
ing parking fees in advance.

Members: \$6 flat rate  
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Editors: Sheri Walter and  
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Designer: John Brown VI

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CMA collection photography:  
Howard T. Agriesti,  
David Brichford, and  
Gary Kirchenbauer  
Editorial photography as noted

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**Questions? Comments?**  
[magazine@clevelandart.org](mailto:magazine@clevelandart.org)

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**Standing Broken Men** 2021. Rashid Johnson (American, b. 1977). Ceramic tile, mirror tile, branded red oak, bronze, spray enamel, oil stick, black soap, wax; 240.7 x 186.7 x 7.6 cm. Gift of Agnes Gund in honor of Helena Huang, 2021.161

## New on View

Toby's Gallery for Contemporary Art (229A)

At the center of a frenzied mosaic, an abstract fractured figure stares wide-eyed at the viewer. *Standing Broken Men* and a related series of mixed-media mosaics grew out of Rashid Johnson's *Anxious Men* and *Anxious Audiences* series (2015–18) in which the artist used frantic marks to render abstract faces in gridded formations. As *Standing Broken Men* exemplifies, Johnson continues to make vivid the experience of anxiety, now composing figures from fragmented shards. Through this technique, brokenness is inherent to the figures and the pictorial worlds they inhabit; however, the pieces are reassembled into dynamic colorful wholes, suggesting the possibility for healing and renewal. As with much of Johnson's work, *Standing Broken Men* can be interpreted as a poignant reflection on the time when it was made, defined by a global pandemic and a heightened reckoning with racial inequality.

Over the past 15 years, Johnson has become one of the leading artists of his generation. Through his multidisciplinary practice, he focuses on personal and collective histories rooted in African American identity and culture. As the artist puts it, his work arises from "concerns around race, struggle, grief, and grievance, but also joy and excitement around the tradition and opportunities of Blackness." A significant artwork by one of the foremost contemporary American artists, *Standing Broken Men* enables the CMA to continue diversifying the narratives on view in our galleries.